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Puppetry in the Classroom

IRENE SMITH

Thomas School, Detroit, Michigan

BECAUSE puppets provide for the child the privilege of learning by doing, the chance to make a useful contribution to the whole, and a great joy and interest in that which he is creating, I believe they have a place in every school — elementary, intermediate, high school, or even college.

It is my purpose to discuss with you, first, the types of puppets suitable for use in the elementary schools giving some attention to the practical considerations involving materials and methods of craftsmanship. Second, I shall cite experiences to illustrate the enrichment of class activities through puppetry.

The type of puppet used depends entirely upon the needs, interests and abilities of the children engaged with them, for there is a kind for every child no matter what his age may be. One of the simpler forms is the hand puppet of Punch and Judy fame, made with a hollow head attached to a kind of bag which fits over the hand and forearm. With this type the operator sits, holding the puppet up before the proscenium arch.

To illustrate their stories, little children enjoy using dressed clothespins—an elemental form of puppet. These may be

moved about on a miniature stage either by means of a string operated from above or a lollypop stick operated from below.

The peanut puppet is delightful for young children. Its advantage over the clothespin is that it is jointed and therefore capable of many of the antics that a real marionette performs. It is manipulated from above by means of a control to which all the strings are fastened.

Older children can make the "real" marionettes as the pupils call them. The heads are modeled from clay, from which plaster of Paris casts are made. The casts are filled with papier maché or plastic wood, and are painted. The hands and feet are modeled in the same manner. The bodies of these puppets are constructed of wood or wire with carefully hinged joints. The making of marionettes of this type is complicated and my personal opinion is that they are best suited to the high school or college student although many elementary pupils do make them quite successfully.

The type which I heartily recommend for use in the elementary school is the cloth marionette explained in full in a book entitled *MARIONETTES* by Edith Flack Ackly.¹ The making of this kind

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¹ Published by Frederick A. Stokes.

of puppet is within the ability of all teachers and pupils and it performs almost as well as the complicated type. It is merely a rag doll, jointed, of course, with weighted hands and feet.

Several years ago my 6A literature class was studying "Rip Van Winkle" and great was their joy to find in *A BOOK OF MARIONETTE PLAYS* by Sarg and Stoddard a marionette version of the story. Those of you who are familiar with this book know that children are fairly thrilled with it. Of course, they immediately decided to produce the story with marionettes and it was a real undertaking. In the light of that experience I have since realized that a stupendous undertaking like "Rip Van Winkle" is not wise for beginners to attempt, but the children were alive with interest and enthusiasm and we waded boldly in. In spite of our failing to utilize fully the opportunity presented, I have always felt that much was gained. Unfortunately our room was one with five straight rows of desks — unfitted to activities of this sort. Because of the geography of the room the boys and girls divided themselves into five groups and went at the thing according to mass production methods.

A preliminary discussion managed to give everyone a pretty clear idea of the necessary materials, work and organization incidental to the preparation and production of the play. This was summarized on the board under the headings "Materials Needed" and "Things to Be Done" in steps leading to the final completion, as "No. 1—Model heads for the twenty characters, No. 2—Model hands," and so on through seventeen items including choosing the people to talk for the characters and to manipulate the puppets. Following this schedule we arrived at the finished production with enthusiasm still burning brightly. It was presented several times. The heads, hands and feet had been made of old clay discarded by the kindergarten. The clay was very fragile and often at just the time a character was about to appear a hand or foot

would chip off. The broken piece had to be glued or tied on in great haste. It is surprising and gratifying how well children handle emergencies when they feel definitely responsible for doing so.

I cannot think of the results of our "Rip Van Winkle" without being overjoyed at what it did for Victor. He was an overgrown, awkward boy who was always in trouble, and could not contribute to any discussion without stammering and suffering much embarrassment. For him to appear in any dramatic production was simply out of the question. With the rest of his class, Victor fell completely under the spell of the marionettes. School had never been such a grand place before. He was overjoyed at being chosen for one of the long parts in the dramatization. No timidity now! He was out of sight but the doll whose motions he governed and whose words he recited must not be the same self-conscious misfit that he was. His puppet was a glorious success. Our supposed hopeless Victor developed his first self confidence.

At another time one of my third grade classes made the play "Puss in Boots" with peanut puppets. You can imagine our feelings one Monday morning when we came to school and found that a bold bad mouse had nibbled Puss's head to ruination! To think that Puss who so grandly stalked about in his red oil cloth boots could possibly meet with such humiliation! We did not excuse the mouse quite as readily as we did a little girl who was to assist the king's coachman to make his entrance on the stage. The temptation was too great for her, and she quietly ate both feet off the character while awaiting her turn. Often a character would be stepped on and with all of these accidents we simply had to maintain a repair crew who, equipped with peanuts, darning needles and thread, made a careful inspection each morning before school and replaced the peanuts that weren't up to par. Except for the cases of the little girl and the mouse no peanuts were taken to eat, and I do think that they smelled pretty good to the children at times. One

day we made an estimate of how many more peanuts would be needed for repairing, laid that many aside and the children were told that the rest ought to be disposed of before they became stale. Many of the boys and girls were raised to seventh heaven by eating peanuts in school while they worked.

With the rag doll marionette there is no possibility of hazardous accident to the tiny characters. They are unbreakable and not edible. They are constantly ready for interpretative purposes. Obviously the rag doll marionette is the most desirable for use in the grade school. Around it most of my puppetry activities have centered. For the making of the cloth marionette there is a variety of material available. Possibly the most satisfactory is Japanese crepe of pale yellow. The crepe is pliable and the yellow looks well behind the footlights. Pink or white is apt to take on a dull appearance.

The classroom situation can be greatly enriched through puppetry. We as teachers are all primarily concerned with teaching the child rather than the subject and our various classes now make contributions to the unit of work in hand, tending to disregard popular courses of study. Marionettes become even more meaningful and interesting when used as a means to enrich many phases of school work. Last year at our school a unit of work centered around the circus idea. In the art room cunning animals were constructed out of all kinds of boxes. In the literature room a variety of circus stories were read and *TOBY TYLER* was selected as being generally liked. The 6A pupils wrote a dialogue covering the chapter "The Counterfeit Dime," and decided to present it with marionettes. Every boy and girl in the class made a cloth marionette—characters for the dialogue, clowns, dancing girls, circus spectators, etc. When all were completed it didn't take long to prepare a short performance to present for other classes and invited parents and friends. Since the dialogue had been created by the children themselves very little committing to memory or long hours of practice were required. A circus is never complete with-

out a parade and obviously this circus must have a parade. In this the children proudly exhibited their animals and fascinating little figures. The bareback riders and clowns worked in nicely with the box animals. As they promenaded, the various circus characters did their stunts. One intriguing little figure played a toy piano while a talented colored girl from the first grade actually made the music. Attracted by a conglomeration of circus calls, the barkers advertising their attractions, the spectators wandered across the stage to the big tent pausing to gaze at the monkeys or to get a drink of lemonade. A peep behind the scenes was a joy to anyone truly interested in boys and girls. Expressions of sheer enjoyment were on all of their faces. The dialogue from *TOBY TYLER* also took place in front of the big tent. Everyone's marionette actually was a part of the unit, you see.

The scenery was made on huge strips of wrapping paper with soft chalks. I wondered what kind of a mess the children and the marionettes would be in when they used it, but we gave it a try. Even the teacher's hair turned red with chalk that day and the children decided they couldn't possibly use this material. It was, however, really quite a cross section of the circus grounds. The theme made excellent scenery; the children who had made it had spent time and thought. Happily one boy suggested that we put this scenery on the side board as part of an exhibit and that they make different scenery with show card paint to use on the stage. The scenery was created in the art room and one day the art teacher looked at it when the children were not there. It occurred to her that the color might be deeper so she picked up a piece of chalk and deepened it in a few places. She didn't dare admit her meddling when they again started to work and she heard an exclamation of "Who's been messing with this? Now it's ruined!" Painstakingly they removed the color she had put on. The finished product however met with her approval.

Whether the purpose of a school enter-

tainment is to serve as stimulation for a lesson, to entertain groups of children within the school, to furnish amusement and enlightenment for the adults of the community, or to nourish the usually poverty stricken school fund, it has always held a prominent place in our schools. An entertainment is an extremely good way to get the parents to school for there are many who never come except when they're "going to a show." In these days when the very foundations of our schools are trembling, to maintain the favorable interest of the community in school activities promotes the good of all. What a splendid thing it is that our programs are becoming more and more an outgrowth of everyday activities. Of course, the English class must necessarily be the big contributor to the school program and what an opportunity for genuine motivation it affords! Invitations must be written, speeches prepared, literature stories selected for retelling and playing. The intrinsic value of safety first and health programs is greatly increased when the children give compositions of their own making. Not only do the children gain more by presenting a program of their own making but everyone will agree that since we have swung to this type of entertainment our audiences are becoming better acquainted with the modern school.

In the past there was constant danger of the confident, well poised children reaping most of the harvest of the entertainment, while the majority of the class were to be "good helpers" and keep their hands folded and lips closed during the long hours of rehearsing. I seriously doubt if the so called "good helpers" derived any benefits. In the marionette projects with which I am familiar an entire class has participated, leaving no wall flowers. In fact, there are usually so

many more tasks than people that it is quite necessary for many of the children to do several things—help as a stage hand in one scene, manipulate a character in another, and in a third scene help out a monotone by singing a solo for his puppet.

To the children every little animated character has personality and charm of its own. They dearly love the marionettes which they make. One girl made a little sailor boy and during the time he was being used at school she found some excuse every afternoon to take him home with her. Eventually she said, "You know, Mrs. Smith, I'm the only child in our family and he seems just like a little brother to me." Another child named his puppet Eddie Cantor although he wished he had thought of Baron Munchausen before his chum had taken that name for his creation.

I have always felt that marionettes in the school bring much to a community—for surely the mammas, papas, uncles, aunts, and even grandpas are as enthusiastic about them as the children. Proudly displaying his own marionette a youngster said, "My mother and father say this little fellow makes them forget the depression." One little girl very skilfully manipulated a marionette upon her first trial in my room. When I commented on it she said, "You know my brother Junior? He's in the class that made them. We work his at home. But you should see how well my father can work it."

I dare say that those of you who have used puppets in your school rooms or with club groups of children are enthusiastic about them. You will agree with me when I say that marionettes have unlimited educational possibilities. Through them we are not only training our boys and girls for wholesome recreational activities but providing the opportunity for each to find his own needs satisfied.



Choral Speaking with Children

CARRIE RASMUSSEN

Public Schools, Madison, Wisconsin.

MORE and more is being written and said about choral speaking; many teachers are undoubtedly trying it out. It has great possibilities, I believe, if used as a method of interpretation; but if it is used as a method whereby a group of solemn-looking children give out verbatim long monotonous poems, I think it is more harmful than beneficial. It should not be an exhibitionary measure. The chief purpose of such a chorus is to help a group of children interpret poetry together. When analyzed, choral speaking is found to be group expression of delicate senses of interpretation, in which the individual child retains his individualized powers, while enhancing the results of the group. The finest thing choral speaking does is to bring poetry back to the group, where it began. Our folk-poetry came from the group; small wonder then that this saying of good poetry together appeals to the heart of man.

But the leader of choral speech must understand that true leadership is the ability to draw ideas out of those who make up the group, to develop the individual children, use and develop their ideas, try their suggestions—perhaps modifying or adding to them, sometimes changing them, and that it never means imposing his own ideas or preconceived notions. If the leader realizes this important fact, and works accordingly, choral speaking will be a living, pulsing successful thing; if he does not, it will pass over the country as a fad and die.

Any number of children may participate in a group; that is, the average number in any school room. In the case of very small children, the poem is read to them first. Simple poetry, such as Mother

Goose rhymes, with a marked rhythm, or dramatic poetry, is best for beginners. "Hot Cross Buns" is an excellent one. They all know this; they have said it many times, but they have never seen or felt anything in it except a musical sound and a rhythmical swing which they liked. Then questions are asked, such as: "What does the first line mean?" The answer will be, "Someone is trying to sell his buns," "What about the next line, 'One a penny, two a penny'?" Some child will eventually say, "He is still calling, trying to sell his wares." So analyze it to the end. Children like to use their bodies in everything they do, and a little bodily action adds animation to a poem. First have the children say it together; it will be a little sing-songy at first, but when various ways of presenting it are tried out that will disappear. The most effective suggestion I have had from children was to have them form a circle, each pretending to carry a tray of buns, and calling "Hot Cross Buns! Hot Cross Buns!" in the tone of street vendors. In the second stanza individuals spoke single lines, and then they all joined in the first call again.

Everyone gives suggestions, everyone has something to say, and everyone has a picture of what he wants to do. The poem is a living thing, pulsating through the veins of the children. The poem is said again and again whenever the opportunity presents itself, and it improves all the time. A new poem is tried in a day or so, and so the fun goes on. Poetry is lived and loved.

The following poems have been worked out successfully in the lower grades:

Ding Dong Bell

There Was a Crooked Man

Polly Put the Kettle On
 Three Little Kittens
 There Was a Man in Our Town
 I Had a Little Pony
 Hickory Dickory Dock
 Hot Cross Buns
 Three Little Foxes (Milne)
 The Woodpecker (Elizabeth M. Roberts)

If the children are older, in the upper grades, the voices may be divided into high, middle, and low, according to their singing voices, if the teacher chooses to, but there is nothing arbitrary about this division. One of the important aims is to develop the range of children's voices, so a child who belongs in the high-ranged group, may still be able to speak with the middle or low group. The high voices will never reach the very low tones, but they may develop such range that they will serve as overtones of the low voices when all speak together.

If the poem is short, I merely read it over to the group once or twice; if long, I give each child a copy. First we analyze the poem together, for the children must understand the poem before they can do any interpreting. After it is certain that all understand the poem, something may be tried. Suggestions will be given freely if the children understand that they are to do the interpreting, and that each one must do his part to help re-create the author's mood. Timid children will gradually lose their self-consciousness if they are allowed to give suggestions without being called upon to demonstrate at once what they mean. Later they will want to illustrate what they have in mind, and take as active part as others. It is interesting to see a timid child blossom out in a group.

The thought and feeling of a poem must come first; do not sacrifice them to rhythm, melody, or action. Not many public performances should be given.

In the first reading, the children will not keep together, or interpret the thought correctly or adequately; the result will not be inspiring. Try again. All must keep the same rate of speed, and pause in the same places the same length

of time; this will develop as the poem is better understood and rhythm and tempo felt. Enunciation and articulation must be good, and there must be no dominating voices. Perhaps it will be decided to have individuals take certain lines, or the high voices, or that greater volume should be given to certain lines, or that certain lines should be very soft. All these modifications take place after the group has tried various ways and decided which they like best. Certain poems obviously call for certain moods and sounds, and these of course cause least difficulty. If there are numerous suggestions for trying a poem the leader will be wise to try them out before a definite plan is decided upon, and when a decision is made, the leader must be careful to see that the most meaningful and thoughtful interpretation is chosen.

It is interesting to note how important bodily action is in choral speaking, especially with children. After the poem is understood, and it has been at least tentatively decided which individuals or groups will say certain lines, the question arises, will bodily expression add to the interpretation? If so, what kind? Sometimes the children decide to do a movement in unison; other times they decide to do individual pantomimes. It is perhaps wise to caution teachers that these bodily actions are not as definite as stage actions; they are rather only suggestive of the activity intended. Very little moving around on the stage is advised; it detracts from the general interpretation. More definite action is perhaps not objectionable with very small children; they want much action in everything they do, and it does not seem wise to discourage it, for it is doubtless their greatest medium of understanding.

This kind of interpretation requires interdependence and independence at the same time. While children must speak together in a rhythmic way, each child must be careful not to imitate another's voice or inflection, but retain his own; it is this individuality expressed in union that makes an interesting pattern. A certain freedom, which children have not

known before, accompanies cooperative speaking, and when children realize this, their sense of embarrassment is lost, and this enables them to give more free expression to their thoughts and feelings. Something has happened to them; something has been released which will perhaps never be bound again, and the child has a new realization of his powers.

One most important fact is that an individual creative impulse is aroused. The group doing the speaking must be so stimulated and encouraged to analyze and interpret the poems which they speak that what they do is after all the result of their own inner realization.

I cannot close without mentioning a few of the dangers accompanying this mode of interpretation. The voice must not be strained. Over-confident members must not be allowed to dominate. Individuality must be maintained and developed, but kept subordinate. Thought and feeling must not be sacrificed to other elements. Interpretation must come from the group, and it must not become mechanical.

Some of the definite results noted are:

1. Loss of self-consciousness
2. Freedom in individual expression
3. Improved enunciation
4. Increased range, flexibility, and control of voice
5. Increased coordination of body and voice
6. Increased breath control
7. Greater power of imagination
8. Rhythmic imagination
9. More bodily expression
10. General development that carries over into other work.

And many are the joys that this work brings! The children prize the verse which they have shared with one another, and which they have seen take on a new

life and a new meaning, hitherto unknown to them. They are thrilled with a new understanding and realization that poetry can be reborn into a living, pulsing thing, fairly running through their veins, and they ask for more and more. The teacher who has brought about this new-felt joy, though ever so indirectly, has a pleasant sense of recompense.

Poems successfully tried out by intermediate children:

Shoes and Stockings—Milne
 Disobedience—Milne
 In the Fashion—Milne
 The King's Breakfast—Milne
 This is the House that Jack Built
 A Dirge for a Righteous Kitten—Lindsay
 Turtle—Lindsay
 The Proud Mysterious Cat—Lindsay
 A Poor Lonesome Cowboy—Sandburg
 The Frog's Courting—Folksong
 The Creation—Folksong
 The Martial Family—Douglas
 Twenty Third Psalm
 Sweet and Low—Tennyson

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The Sherrard Verse-Speaking Choir

MARION LOUISE MILLER

Sherrard Intermediate School,

Detroit, Michigan

ON November 10, a group of forty-two pupils made its debut before the Detroit Parent Teachers Association as the "Sherrard Verse-Speaking Choir." So great was the interest evinced that the program given that day was repeated, at the request of various groups, no fewer than seven or eight times during the following month. Several who were present began experimenting with the idea. The children's department of the public library offered valuable assistance in hunting out the type of poetry especially suited to choral speaking. The In and About Detroit Music Club negotiated with Miss Marjorie Gullan, originator of the verse-speaking movement, for a lecture. These facts would seem to indicate that verse-speaking is coming to be recognized as an art with a genuine appeal.

Anyone who has not heard a verse-speaking choir wonders, very naturally, how it differs from the ordinary literature class reciting poetry in unison. There is a great difference in sound. Voices are first classified as high, medium, and low; and only those that blend harmoniously speak together. There is a "singleness" of tone that is in pleasing contrast to the "collectiveness" of the effect produced by unclassified voices speaking in unison. This point was nicely illustrated in one of our auditorium programs recently. For a patriotic assembly, all the members of one English class recited Markham's "Lincoln, the Man of the People." Nothing had been left undone to insure a faithful delivery of the message. The result was impressive as a feat of memory, and as a patriotic exercise. To those accustomed to the choir, however, the "collectiveness" of tone was an obstacle to artistic enjoyment.

There is another distinctive feature that a choir possesses as a result of the grouping of like voices. I refer to the variety in color and volume that may be secured in poems that present contrasts. A nice treatment of Masfield's "Cargoes," in this connection, is outlined in Miss Gullan's little book, *CHORAL SPEAKING*. When we gave this poem, only the light voices of the girls were used for the first stanza, and the effect was as delicate as the suggested images. Greater strength and robustness were achieved in the second stanza, which speaks of the "stately Spanish galleon," by the addition of the light voices of the boys. The third, depicting the ugliness of modern industrialism, was spoken by the whole choir, with a resultant effect of harshness and dissonance.

Warning should be made against the artificial introduction of variety. The nature of the poem should suggest its treatment. Tennyson's "Break, Break, Break," for example, is the portrayal of one mood, and is the richer in its suggestion of sadness if voices of many qualities are used. We found that only our three deep voices failed to blend harmoniously with the others when we worked out this selection.

Many poems lend themselves to solo and refrain interpretation. Kingsley's "The Three Fishers," for example, is effective when a single voice carries on the narrative, and the light-voiced section gives as a refrain the lines beginning with "For men must work, and women must weep." The lines,

"But aye she loot the tears downfa'
For Jock of Hazeldean"

from Scott's "Jock of Hazeldean," are pleasing as a refrain occurring after each inducement the father offers to the lady

whom he wishes his son to marry.

Dramatic poems in which there is much direct discourse are the delight of choirs. The search for precisely the right voice for each character part is of absorbing interest to children, who, with a little practice, become excellent judges of voice quality. Before attempting our interpretation of "The Erl King," we listened several times to a record of Schumann-Heinck singing the Schubert setting. From this experience came an understanding of the galloping rhythm; a feeling for the rapid tempo and preternatural quality of the Erl King's part; and a lively appreciation of the dramatic climax in the words, "Das kind war todt." After no little experimentation, our final "casting" of this poem was as follows: a clear, penetrating voice asked the question, "O, who rides by night through the woodland so wild?"; this was answered by the deeper voice of the narrator, who also gave the last stanza that finishes the story; the child's part was taken by an excited treble; the father's by one of our deep-voiced boys; and the Erl King's by the light voices of the girls speaking in unison. I might add that in spite of the many repetitions of this poem necessary to perfect it, the children never failed to "shiver" when the climax was spoken by our dramatic narrator.

Questions concerning method one naturally hesitates to answer, since there is nothing new under the sun. One of our visitors—a musician—returned to view again what he asserted was a phenomenon. He said that each child seemed to be interpreting the poem individually, and yet the effect was perfect unison. How was this accomplished, he asked. The answer lies in the mental attitude of the choir, and of this I might say a few words.

To begin with, the forty-two members were not chosen from the school at large, but represented a little more than half of two English classes that during the eight weeks preceding our first recital kept up with the other requirements of the course along with the study of poetry.

I began by telling these classes about the articles I had been reading in *THEATER AND SCHOOL* on the subject of verse-speaking and expressed the hope that some day Sherrard might have a verse speaking choir. Thus at the same time were established a motive for work, and the idea of an audience to win. The pupils were then invited to bring in and read to the class their favorite selections; and for three days I listened with no criticism to atrocious choices read in a loud, sing-song fashion that was most discouraging. At last, I asked permission to read one of my favorites, and after telling the pupils something of the circumstances under which it was written, I read Tennyson's "Break, Break, Break." We talked at some length about gray seas, monotonous waves, sadness, and the like, and then proceeded to recite the poem. Convinced of the anapestic nature of the first line, I drew a large cliff on the blackboard and let my chalk be the breaker rolling up. When it hit the rock, the class said, "Break." To many, this was an introduction to a new art.

It was not long until everyone was convinced that the artist's power to move an audience comes from his ability to see the pictures and feel the emotions that he is portraying. I am sure that every member is faithfully carrying out this practice each time that he recites, and that this is the answer to our guest's inquiry. The unison that he noticed proceeded from the unanimity of interpretation which was the result of unstinted discussion.

Our work in diction has been entirely incidental. To make an audience understand us, we struggled to make audible our final consonants. A growing desire to speak beautifully led us to adopt good-naturedly new pronunciations at which we laughed outright. Phrasing was enormously simplified when we discovered that the new should be emphasized, and the old subordinated; and that the conjunction "and" should be spoken with the word that follows it. My assistance has been given quickly, as pertinent to a

fleeting situation, so that poetry should not become a wearisome word-study dictated by a fanatic.

The staging of the choir presented quite a problem. How to make each child visible to the audience, and at the same time keep the director inconspicuous seemed almost impossible to solve. I have directed from a wing of the stage and from the balcony (with a flashlight for a baton); I have whispered signals to start from behind closed curtains, and allowed the choir to proceed without direction. All of these schemes were unsatisfactory for various reasons. Finally my auditorium partner and I hit upon a solution that seemed to satisfy both technical and artistic requirements. I offer it here as probably our only unique contribution to the subject as a whole.

A pyramid of risers was built in the center of the stage, and covered with dark green baize. The silver moving picture screen was used as a background, and four silver pylons defined the edges of the neutral stage curtains. A blue floodlight on one side, and an orange one on the other gave a pleasing color effect; while a white footlight here and there illumined the faces of the children and made me visible to them from where I stood down in front of them on the audience floor. I did not enter the darkened auditorium until the curtains had parted and the attention of the audience had been focused upon the children; thus I doubt if many people noticed that I was directing.

In conclusion, I shall attempt to answer one or two questions of a general nature. The first concerns the benefit derived by the individual from his participation in a verse speaking choir. I have noticed the overcoming of timidity, and a superior grasp of new thought. These are not comparable, in my estimation, however, to an awakened love of poetry that can come only with oral work. To illustrate, I quote from a let-

ter handed me by a choir-member who was leaving our school:

Poetry! How I hated that dull, monotonous way of expressing one's thoughts. Now I think it's the grandest pastime of young or old.

Of all the things I have ever been taught in any grammar class, I think poetry is the most amusing and educational. It sort of makes a person see the bright side of life—makes him feel glad that he is living in this great old world.

Of course, some poems may be sad, too, like "When Lilacs Last in the Dooryard Bloomed," and the "Ballad of the Harpweaver." Such poems bring a calm peace over the reader.

I feel quite sure that the writer of these words will continue to read and recite poetry.

My other point is that something of tremendous significance is going on when a choir gives a recital. I refer to the almost ideal co-operation that is achieved. Each child, his eyes upon the director, his mind intent upon the creation of images, contributes his fraction to a group whole. He stands quietly, attracting no attention to himself, because he understands that he is only one of many weavers of a sound-tapestry that hangs between him and the audience. One has only to listen to the chatter of choir members after a performance to realize the social values of verse speaking. They will invariably be found discussing whether they have done well or ill, and planning improvements for the next occasion. One of them said to me after a recital, "I felt sure it was going to be good today because I was sweating." Have we not here the expression of an artist with a strong sense of responsibility, who had, it is true, not learned the conventional term for feeling particularly fit, artistically?

The teaching of verse speaking requires hard, patient labor, and the expenditure of much nervous energy; but I believe the results will repay anyone who is interested enough to try it out.

The Realistic Story

A Mirror of the Times

JESSIE DUNSMORE

Assistant Field Supervisor of Rural Education

Naugatuck, Connecticut

(Continued from October)

PERHAPS the most outstanding writer of children's books of this period was Maria Edgeworth (1767-1849). When she was sixteen she came to Edgeworthstown, Ireland, to live on her father's estate. The family was large, the father was married four times and there were twenty-two children. The wives were removed by death. Maria, being one of the older children offered stability to the large family. The family of brothers and sisters, in turn gave Maria experience in assisting in the rearing of children, and gave her first-hand knowledge which she used in her work as an author.

She had been grounded in Rousseau's theories; however she was not dominated by them. Her father gave her a real share in managing the estate. Her affections and interests were centered in the family, and in this lay the secret of her power as a writer of children's books. Her oldest brother was brought up on Rousseau's exact plan. He would not teach himself nor learn from others. His brothers and sisters gained more than he lost by it. The system was modified for them and Emile's solitary employment found a place among the cheerful occupations of a big family.

One writer says of Miss Edgeworth, "Her dominant fault is that she allows her ultimate object to become crystallized into an overshadowing bulwark, a danger which always besets the 'moral' writer, and produces the ethical teacher in a most obtruding form."

Another critic says of her, "Miss Edgeworth was endowed with that sober sense and inexhaustible power of invention claimed by her critics of the period. Her care for detail, and exhibition of small

actions that mark the manners of the people in the different walks of life, were distinguishing features of her skill."

There are some people who regard Maria Edgeworth's work, not merely with affection, but with positive and critical admiration.

THE CAMBRIDGE HISTORY OF ENGLISH LITERATURE declares her to be the best of all writers for children. "'Harry and Lucy' and 'Frank' are masterpieces of the inevitable. The moral is clear but it is a sympathetic moral. It is a part of universal justice and human nature. The grace and tender humor of these little tales have never been surpassed."

Maria wrote chiefly to illustrate and work out her father's system of education, which, in turn, was an offshoot of Rousseau's doctrine of education. Marmontel was, perhaps, the most powerful single influence with the Edgeworths; there is nothing of Voltaire, or Diderot.

The idea of THE PARENTS' ASSISTANT began to take shape with Miss Edgeworth when she was a young girl. Left alone with her brothers and sisters, she manufactured tales for their edification—many of these she used in after years. Instead of representing fairies and princes, THE PARENTS' ASSISTANT tells of good little boys who work in gardens to pay the rent; of exemplary orphans; of unlikable children who inevitably have to pay the price of their wrong doing; and of kind ladies and gentlemen who see that poetic justice is meted out to all.

It is, indeed, curious to find Miss Edgeworth in her "Good Governess" representing well brought up young ladies as reading ZELUCO, Dr. Moore's novel—a history of a profligate Italian gentleman. Count Zeluco's conduct is invariably rep-

resented as odious, but the reader has to walk through mire to reach the moral.

Maria helped her father in the work of PRACTICAL EDUCATION. The father's own writing was comically pompous and bombastic; his daughter had most dutiful admiration for his ideas. Set notions fill the pages of this book, and often border on pathos. They leave no room for spontaneous inclination, and recognize no amount of common sense in others. The instinct of love for an off-spring seemed lacking in them. "My dear, have you nothing to do?" should be spoken sorrowfully rather than angrily. This advice must have irritated many naturally good mothers. The moral applications are identical in "The Purple Jar" and in "Waste Not, Want Not."

Maria Edgeworth wrote "The Basket Woman" and in this she proves herself to be a novelist for the nursery. She was the first to bring the machinery of the novel to bear upon such events as children want to hear about; she gave them the minutiae they love, and she took care that virtue never went unrewarded. "Virtue rewarded" might have been the subtitle of every one of her tales.

The Edgeworths are said to have recognized the chief faults of didactic books for children. They made their books dramatic; "to keep alive hope and fear and curiosity by some degree of intricacy." A degree of intricacy serves to divert attention from too exact correspondence between cause and effect.

Another merit we must ascribe to Richard Lovell Edgeworth is the fact that he saw the coming interest in natural science and in "Harry and Lucy" he begins to introduce instruction into this subject. Sir Walter Scott disapproved of much of the content of this book, declaring that carpenters or masons would build better houses and bridges at one-half crown a day, and the children had better learn their grammar and work their samplers than to waste wood and cut their fingers.

The compensating balance of good and bad is exercised to a monotonous degree in Miss Edgeworth's tales. In "The

Bracelet" there is the meek, innocent girl and the proud, overbearing girl. In "Waste Not, Want Not" the heedless extravagant boy and the thoughtful, thrifty boy. Disaster follows disaster; reward follows reward.

Children are shown to be all good or all bad. There are no good mixtures. "Judge for yourself," and "Your heart will tell you," were frequently said to children by their parents. The children were expected to act like adults, and were treated like small adults. Responsibility was thrown upon children very early.

These authors were always advising, "If children are good, what need is there to introduce them to evil in their stories?" Evil is meant in its mildest form. They should be kept from all contagion. Bad boys and girls should be told to read "The Children's Friend," "The Little Gamblers," and "Honesty Is the Best Policy." Literature was used as a moral reformatory. Then, as now, there was a great lack of history and biography.

Mr. Edgeworth believed that any child could and would become what the educationist chose to make him "Youth and white paper take all impressions," was the foundation of his theory. The idea was somewhat modified when his eldest son, in spite of most carefully organized Rousseau-Spartan training, turned out extremely badly.

A deep and cordial friendship existed between Scott and Maria Edgeworth. One was not without an abiding influence on the other. She visited Abbotsford and Scott made a return visit to Edgeworth-town in 1825.

Sir Walter Scott, who knew good story writing, held the highest opinion of Miss Edgeworth's ability as a writer. She had the power to build up a story in a skillful, dramatic fashion, portray various types of character in most convincing manner, and to emphasize in unforgettable ways many old and basic verities of life.

Another writer of the didactic period was Mrs. Sherwood. One authority, in speaking of the real worth of Mrs. Sher-

wood's works says, "Her attitude toward children and life was curiously wrong. She toiled hard, no doubt unconsciously, to make children priggish, and less good children, unhappy. Through her writings run a strong streak of moral snobbishness utterly opposed to the federation of races and peoples. The worst instances of central rectitude and outside deplorableness occurs in *THE FAIRCHILD FAMILY* where the young Fairchilds are called upon by their father to see the defects or besetting sins of the Crosbys."

It is interesting to note that *THE FAIRCHILD FAMILY* has never been out of print since the date of its first publication in 1818. In recent years it has had two or three sumptuous revivals.

Charles Lamb (1775-1834) has been called by one authority, "The most illustrious author who ever wrote for children." *MISS LEISTER'S SCHOOL* (1807) although dull in itself, is amoral. It is interesting because of its author and its style. Lamb wrote *PRINCE DORUS* (1811) and *KING AND QUEEN OF HEARTS* (1805). These were not moralistic in nature. His *TALES OF SHAKESPEARE* belong to the reaction against morality. The language is very long-winded for children and the train of thought is too often adult; moreover, they frequently give a very incomplete version of the plays.

In America the books of Jacob Abbott and S. G. Goodrich belong to the Didactic movement. They were devoted to instilling a knowledge of wonders of this great world about us, and were less pietistic than our English neighbors. The Rollo books, twenty-four volumes, are typical, too of the Didactic School. The American school readers of this period were strictly in keeping with the general educational ideals. They contained less theology than the New England Primer, but they emphasized such experiences as those of the boy who stole apples and was pelted first with turf, and then with stones. They possessed some elements of interest for children but they were markedly didactic in tone.

The child and his world is changing and so are our ideas with regard to the value of children's literature and the kind of stories that are best for children. Our conception of the way in which literature should be presented to a child has changed, too. We no longer regard the story as a vehicle for a moral, and we do not expect to do character teaching to any extent through this medium. It is possible, through the story, to place in an attractive light the most worthwhile, and to enlist the children's sympathies on the side of what is true and good. Dr. Coe says that the story cannot affect the child's character unless he can easily relate it to his own experience. As a result, we have come almost to discard the allegorical story, with its hidden meaning, for use with young children. If the story has a moral, it must be a practical one, and must not be tacked on, but subtly embodied in the story itself. The ideomotor concept has helped to clarify our thinking on the worth of the realistic story. Ideas of good acts do not create good acts. An idea does not evoke the act which is like it.

We can count on literature in building up ideals, and we imitate people whom we admire. Eager recognition and identification are among the most desirable results of literary experience. The mood of creation, with younger children, is also the mood of recognition, and with older children, it is the most useful and practical clue to the finding of their own literary material.

There are too few realistic stories for little children. This lack is due to the fact that it is easier to write a fanciful story, and, also to the fact that fanciful stories have been considered the only suitable literature for children who are in the imaginative period.

We are indebted to psychologists and educators for pointing out the fallacy of this belief. Children are apt to become subjective and over-imaginative through too much contact with imaginative literature. Because children, between the years of four and eight, are highly imaginative

there is all the more reason why we should give them some "real" stories and avoid over-stimulating their imaginations. This does not mean that the reading of the young child shall be barren of imaginative literature, but it does mean that his reading should be balanced and until he is six years old, the realistic stories and folk tales should predominate, leaving fairy tales until he is older and more ready to enjoy them.

It is difficult to find realistic stories which have charm and merit. They are likely to be thin in material, flimsy in structure, trivial in style, and sentimental in atmosphere so that they fall to pieces under the test of study in a class of acute and questioning children. There are more good realistic stories available for older children than for younger children.

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 Dodge, Mary Mapes—Hans Brinker, or The Silver Skates
 Edgeworth, Maria—The Parents' Assistant, or Stories for Children
 Eggleston, Edward—The Hoosier Schoolmaster
 Ewing, Juliana Horatia—Jackanapes</p> | <p>Garland, Hamlin—Boy Life on the Prairie
 Goldsmith, Oliver—The History of Little Goody Two-Shoes
 Hale, Edward Everett—The Man Without a Country
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 Yonge, Charlotte M.—The Daisy Chain.</p> |
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Style Books as a Source of Information^{*}

EMMETT ALBERT BETTS

Lomond School

Shaker Heights, Ohio

PROGRESSIVE education, however conceived, is in need of more research which directly and bluntly describes social usages. Relative to the functional centers of expression, the mechanics of English are in dire need of clear definitions for the classroom teacher. Greene,¹ Charters, and others have clearly demonstrated the research possibilities in this field.

Children are first introduced to common usage in the mechanics of English by their first-grade teachers of reading. Subsequent teachings of reading must of necessity recognize the value of English mechanics. The publishers of our reading materials therefore wield a significant influence on pupil learnings in this phase of our educational program. Hence, regardless of their educational philosophy, teachers and curriculum workers should be vitally concerned with current editorial practices. For anyone to outline or administer a functional program involving the mechanics of English which does not parallel the incidental learnings encountered daily by the pupils in their work type and recreatory reading is sheer folly. Obviously, a program developed in terms of present educational psychology should be freed from such interference factors.

In order to investigate the criteria by which the materials sold for school use are edited, the co-operation of twenty-nine publishers of public school materials was

secured. A majority of their editorial departments indicated that they adhere to a code of typographical rules known as a style manual or handbook of editorial practices, which embraces punctuation, capitalization, abbreviations, hyphenations, indexing, and kindred matters of style and mechanical arrangement. The results of the survey are herein reported.

TABLE I

Style Manuals Most Frequently Mentioned²
(29 Publishers Reporting)

	Number of Publishers
No manual used	4
No. 1 used exclusively	11
No. 2 used exclusively	1
No. 3 used exclusively	1
No. 4 used exclusively	1
No. 5 used exclusively	1
No. 6 used exclusively	1
No one manual used exclusively	9

29

In Table I a summary of the survey data is presented. The twenty-nine publishers reported the use of fifteen manuals of style. Only four of the twenty-nine editorial departments reported no use of a manual. Their comments in respect to this policy should be of interest to the protagonists of the progressive education movement. One editor stated: "We no longer adhere to a hard-and-fast style, but in many cases adapt our editorial treatment of manuscripts to predilections of the authors." Another wrote: "We dislike trying to reduce matters of style and punctuation to a sort of rule of thumb. The two excellent manuals mentioned in your letters are useful for school children, but they are both by provincial authors. The editorial office of a first-

2. A key to the numbers designating the manuals used will be found in the bibliography, page 234.

^{*}The complete report of this study may be secured by writing to the author in care of the Board of Education, Shaker Heights, Cleveland, Ohio. This paper is published under the auspices of the Committee on Current Manuscripts of The National Conference on Research in Elementary School English, Josephine MacLatchey, Ohio State University, Committee Chairman.

1. Greene, H. A. "A Criterion for the Course of Study in the Mechanics of Written Composition." *University of Iowa Studies in Education*, March 1, 1933.

class publishing house should itself be a better authority than either."

TABLE II
Summary of Reports on Style Manuals
(Data from reports of 25 publishers using style manuals)

Manual Number	Adopted for Exclusive Use	Adopted for Supplementary Use	Total Mentions
1.	11	5	16
2.	1	0	1
3.	1	1	2
4.	1	0	1
5.	1	0	1
6.	1	0	1
7.	0	3	3
8.	0	2	2
9.	0	1	1
10.	0	1	1
11.	0	1	1
12.	0	1	1
13.	0	1	1
14.	0	1	1
15.	0	1	1

The data relative to the sixteen manuals reported to be used by 25 publishers are exhibited in Table II. Style Manual No. 1 was mentioned by 16 of the 29 publishers; eleven companies use it exclusively and five reported its use as a supplementary reference. *Hence, teachers may secure a good index to editorial practices by consulting this one manual.*

Five editors reported the use of five other manuals (designated as manuals 2-6 inclusive) for exclusive use. Of those five companies, three publish their own style manuals. Manual No. 3 was mentioned for exclusive use by one editor and for supplementary use by another. Manual No. 7 used in many high schools as a textbook, was mentioned three times as a supplementary reference. In brief, twenty-five of the twenty-nine publishers do use style manuals in their editorial departments. Sixteen of them have adopted one of six manuals for exclusive use. *An analysis of six of the fifteen manuals mentioned should afford a reliable statistical sampling of specific situations recognized by editors and authors, which, by their inclusion in the style manuals as a*

result of cumulative editorial experience, merit consideration.

A preliminary examination of the data dispels the age-old assumption that there is considerable dissenting opinion among editors. The style manuals adopted by editorial departments probably offer a wider sampling of punctuation and capitalization situations than any one book or manual used in public schools. An analysis of present textbooks and drill materials in terms of a cumulative criterion of common usage, constructed on the basis of the punctuation situations recognized by the editors, reveals the inadequacies of such materials.

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The Accurate Expression of Thought

PERCIVAL M. SYMONDS

Teachers College, Columbia University

THE editor of THE ELEMENTARY ENGLISH REVIEW has suggested that I may wish to reply to Dr. Pooley and continue the discussion of the validity of the LEONARD REPORT ON CURRENT ENGLISH USAGE. A discussion which is continued to the first rebuttal is apt to string out into a desultory repetition of previous assertions made, and I am not sure but that someone else should take up the argument if it is to be advanced beyond my original statement.

I do believe, however, that Dr. Pooley has ascribed certain propositions to me which I do not recognize as being my own. The first is that literary English is correct English. I am not aware that apart from current usage there is any standard for the correctness of a language. We all must admit that language continually is in a process of change and development. What I did intend in my original statement was that certain English is more logical and more consistent than other English and hence is a better vehicle for the expression of thought. Certainly languages differ in the degree to which they can adequately express thinking. Was it a matter of chance that classical Greek which was a vehicle of some of the best of the world's literary productions was a language which was highly inflected? On the other hand one may contrast with Greek pidgin English, a language which has a pitifully meager vocabulary, in which one word must serve many purposes, and which is incapable of producing a great literature. The extent to which shades of meaning can be expressed in a language either by inflected forms, by the use of root forms and suffixes and prefixes, by the use of prepositions, or by the use of word order, is an

index of the degree to which the language is one which can express differentiated thinking. I should very much regret, therefore, any step in the development of the English language which would make it less adequate to express accurate shades of meaning; yet that is what will happen when words are used carelessly to express meanings that have hitherto been reserved for their inflected forms.

Dr. Pooley's second point also somewhat changes my original meaning. He makes me say that deviation from literary form is carelessness. On the contrary I should say that carelessness comes more in the failure to use words consistently and to fail to make clear distinctions between words of slightly different meaning or to use one word where another word was intended. This is precisely what is being done with some of the inflections that have found acceptance in the Leonard report. The carelessness comes from using the position of a word for its selection rather than the meaning which it is intended to convey.

Thirdly, Dr. Pooley ascribes to me the statement that change in language structure is corruption. The corruption comes from increased confusion and inconsistency in language. I for one would welcome a change in our language which would simplify our spelling, make it more phonetic and consequently more consistent. I believe that any change in grammar likewise should be in the direction of greater uniformity and consistency and would say that any change which tends to make the grammar of the language less consistent and less logical is corruption and confusion rather than the change from a language which may have at one time been considered literary.

Editorial

Shameful Retreat

IN these times of alarms and counter-alarms, when distress and difficulty seem ever at the door, we are only too likely in the face of immediate problems to forget the higher purposes of our profession as teachers of English. One of these has been to create a love for good books in the children, and to develop good taste in reading.

There is just closing a decade in teaching unparalleled for its emphasis upon techniques and skills in silent reading. Never before in the history of education has there been so much accomplished in a widespread development of power over the printed page, and mastery and skill in the use of books. On so wide a scale, there has never before been so much refinement, so much perfection of skill in the use of books. Every possible procedure that science could command seems to have been utilized to the ends of universal literacy.

But at the very climax of achievement came the depression. Then, singularly enough, when such vast accomplishments were at stake in this newly enfranchised reading population of the schools, books were the very first sacrifice offered in the

retrenchment program. Fine irony this! So soon to abandon the children in an educational enterprise so painstakingly set up, so magnificently conceived in terms of science and culture. Here, too, was the one palliative to offset the ravages of want and need at home, this release through the ability to read. But books were first in the retrenchment program, even though the great publishing houses, some of them, even yet continue their annual output of fine editions of the classics and of new books of high quality.

Books for children, new books, old classics in new editions, picture books, are to be seen in the show windows and on the display counters where the children may view them. But books, it has been decreed, are not among the necessities of school and home life. Teachers and educators have retreated from one of the most remarkable advances in the civilized world, the modern school reading program. And if their retreat continues, it will not be long before these same publishing houses, too, will have to fall back to another line of fortifications. Books — fine books — will then not even be seen on display. The debacle will be complete.

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STYLE BOOKS AS A SOURCE OF INFORMATION

(Continued from page 234)

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HOTEL STATLER, DETROIT, MICHIGAN

November 30, December 1 and 2, 1933

PROGRAM

THURSDAY, NOVEMBER 30

Meeting of the Board of Directors, 2:00 o'clock
Opening Session, 8:00 p. m.

Presiding, Robert C. Pooley, University of Wisconsin

Address of Welcome—Frank Cody, Superintendent of Schools, Detroit, Michigan.

Outstanding Recent Research in Language and Composition—R. L. Lyman, University of Chicago

Outstanding Recent Research in Literature—Charles Swain Thomas, Harvard University.

Promising Innovations in English Teaching—Dora V. Smith, University of Minnesota

President's Address—English Research and the National Council—Walter Barnes, New York University

FRIDAY, DECEMBER 1

General Session, 9:30 a. m.

Oral Language Analysis as a Basis for the Curriculum—Harry A. Greene, University of Iowa

Report of the National Council's Photoplay Appreciation Experiment — William Lewin, Central High School, Newark, New Jersey

Report of the National Council's Study of Usage—C. C. Fries, University of Michigan

Report of the Committee on College English—Thomas A. Knott, G. and C. Merriam Company

Should the National Council Act as an American Academy?—J. C. Tressler, Richmond Hill High School, New York City

Special Luncheon Meetings, 12:00 m - 1:45 p. m.

Committee on College Reading

Departmental Organization Committee

Elementary Committee

International Relations Committee

Photoplay Appreciation Committee

Elementary Luncheon

Presiding, Emelyn Gardner, Colleges of the City of Detroit.

Experimentation with Children's Books in Russia—Thomas Blaisdell, State Teachers College, Slippery Rock, Pa.

With French Little Folks Around Their Book Shelves—Mlle. Rose Barriguand, Miss Newman's School, Detroit, Mich.

Conferences on Special Subjects, 2:00 p. m.

Children's Books and Magazines

Stories Children Like Best—Marjorie Barrows, Editor, CHILD LIFE

The Editor Reads His Mail—M. R. Robinson, Editor, SCHOLASTIC

Creative Editing — George F. Pierrot, Editor, AMERICAN BOY

Current Trends in Children's Books — May Lamberton Becker, SATURDAY REVIEW OF LITERATURE

Current Language Problems in the United States
Chairman: Robert C. Pooley, University of Wisconsin

Creative Writing

Chairman: Luella B. Cook, Central High School Minneapolis, Minn.

The Rollins College Slant on Creative Work—Edwin O. Grover, Rollins College, Winter Park, Florida

A Jury Panel Discussion Problem: Can the Scientific Method be Applied to the Teaching of Creative Work?

Elementary English

Secretary: Christine Ward, Normal College, Ypsilanti, Michigan

Considerations in the Development of Children's Language—William C. Hoppes, State College, Bowling Green, Ohio.

The Typewriter in Elementary School Composition — John J. Forester, Bradford School, Montclair, New Jersey

Reading Interests of Two Groups of Exceptional Children in Grades Three to Eight—Paul A. Witty, Northwestern University

Poetry Experiences of an Itinerant Teacher—John Hooper, Stephen Daye Press, Brattleboro, Vermont.

Recent Research Findings in the Appreciation of Literature—Angela M. Broening, Department of Education, Baltimore, Maryland

School Journalism

Chairman: Mabel A. Bassey, Bay Ridge High School, New York City

Language and Composition
Literature

The Radio—Its Relation to English

Chairman: Max J. Herzburg, Central High School, Newark, N. J.

Speech and Oral English

Problems of Teachers College English

Chairman: C. R. Rounds, Teachers College, Trenton, N. J.

Using Motion Pictures to Demonstrate Teaching Technique in English—Bernice Orndorff, State Teachers College, Indiana, Pennsylvania

Effects of Conferences in Freshman Composition—E. C. Beck, State Teachers College, Mount Pleasant, Michigan

Words for the Wordless—Leslie H. Meeks, State Teachers College, Terre Haute, Indiana

The Peabody College Plan of Training Teachers of English — Charles S. Pendleton, George Peabody College for Teachers, Nashville, Tennessee

Recent Investigations Relative to English in Teachers Colleges—Ida A. Jewett, Teachers College, Columbia University, New York City

Annual Business Meeting, 4:15 p. m.

Annual Banquet, 6:15 p. m.

Toastmaster: Edwin L. Miller, Assistant Superintendent of Schools, Detroit, Michigan

English a la Carte—Angela M. Broening, Public Schools, Baltimore, Maryland

The Heart of the West—Howard R. Driggs, New York University

The Best I Can Remember—Rev. Edgar DeWitt Jones, Central Woodward Christian Church, Detroit, Michigan

The Fun of Professing Books — Edwin O. Grover, Rollins College

Teaching Literature—Now and Then—Franklin T. Baker, Teachers College, Columbia University

SATURDAY, DECEMBER 2

Sectional Meetings, 9:30 a. m.

Joint Meeting, Elementary and Teachers College Sections

Children's Preferences in Literature—Dale Zeller, State Teachers College, Emporia, Kansas

The Effect of Musical Setting Upon Children's Interest in Poetry—Mabel Snedaker, University of Iowa

The Ability of Teachers to Interpret Poetry—Helen W. Hartley, Syracuse University

Important Recent Research in Elementary School English—Bess Goodykoontz, Bureau of Education, Washington, D. C.

Junior High School

Humorous Literature in the Junior High School — Ruth E. Wells, High School, Saratoga Springs, N. Y.

Self Direction of Work in Eighth Grade English — Jessie M. McCarroll, Germantown Friends School, Philadelphia, Pennsylvania

Developing Emotional Sensitivity and Creative Imagination and Expression through the English Course—H. A. Voaden, Central High School of Commerce, Toronto, Canada

The Problem of Expression—and Hints for its Solution — Sarah E. Simons, Central High School, Washington, D. C.

Current Adjustment in English Courses of Study—T. H. McMillan, Chattanooga High School, Chattanooga, Tennessee.

Senior High School

College

Reception to Incoming Officers, 12:15 - 1:00
Luncheon and General Session, 1:00 p. m.

Chairman: Max J. Herzberg, Central High School, Newark, N. J.

These Statisticians—Burgess Johnson, Syracuse University

The New American Novels—May Lamberton Becker, HERALD-TRIBUNE BOOKS

Address—Stephen Leacock, McGill University

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